

I define myself as a *photomedia*¹ artist; employing media and processes defined primarily by their use of light, as opposed to the exclusive use of the photographic apparatus. Guided by my fascination with the physical properties and ethereal qualities of light I explore concepts of journey, place and ecologies of time.

[1. What do you want to make?] (more detail required here)

For my graduation project I propose to make an exhibition of large scale (or mixed scale) photographic prints accompanied by a moving image and/or immersive installation component, creating a unified body of work in which individual artworks can enter into a dialogue with each other, facilitating potential new meanings and associations in the mind of the viewer.

The creation of photographic prints is the culmination of two methods of working within my practice; two distinct journeys merged into a final work, in which the exposure time of the finished print is extended beyond the opening and closing of the shutter (should a shutter be used at all). This durational aspect is important and speaks to the passage of time, as well as a passage *from, to* and *through* spaces.

[Discuss subject matter]

~~Through the use of abstraction and interventions at the printing stage I seek to disrupt notions of what constitutes a “photograph”.~~

I propose to bring in a moving image component into the presentation. The form that this will take will either be short clips running on a continuous loop displayed on screens or projected alongside/ amongst the prints or in a separate darkened space. This introduction of a moving still image creates another temporal dimension within my work, extending the time-space it resides in. [Discuss recent moving image slow motion pieces] ~~I believe this will create an interesting tension and/or dialogue when displayed in combination with still images.~~

Similarly I believe incorporating an installation component will speak more to my interest in optics and demystifying the underlying and unseen processes that occur with light processes and in the world around us. ~~I envisage for example that creating an object (such as my triple pendulum for my short film) which would sit alone in a room and people could interact with.~~

[6. Relation to previous practice.]

Previously I identified exclusively as a photographer, defining all aspects of my (public and private) practice through the lens of the camera. Access to a colour darkroom has facilitated a broader palette from which I create work, thereby opening up new possibilities for the creation of camera-less or lens-less light objects and interventions, which currently take place at the printing stage in the darkroom. Consequently, the term “photographer” now feels like a straightjacket, and no longer accurately represents my current practice.

The term *photomedia* creates space for new temporal and spatial explorations through moving image, light projection and installation work; and alternative approaches to works on (photosensitive) surfaces by incorporating light-painting methods in the darkroom and cyanotypes for example. I feel I now have space in which my practice can evolve and grow.

[7. Relation to a larger context.]

My practice sits within and is influenced by the work of contemporary photographic artists working with traditional as well as experimental methods. There are many artists working with experimental analogue photography techniques (Liz Nielsen, Nicolai Howalt, Walead Beshty, Chloe Sells, Adam Jeppesen, Jessica Eaton, Gundali Blum, Daniel T. Blum, the list goes on and on) and I see a current trend away from traditional representational photography. It seems many artists are looking for a way to do something new with photography—whether in book form, incorporating new media technologies or through various forms of collage and montage—in order to create something that is less about documentation of the world around us (which photography has often been associated with) as a new interaction with and interpretation of that world. At the same time I feel an affinity with the goals of historical art movements such as Abstract Expressionism, Minimalism, Suprematism and artists who seek the experience of the “sublime” such as James Turrell, Anish Kapoor and Guido van der Werve.

[5. Who can help you and how?]

Increasing the scale of analogue photographic prints (to work with a 76cm wide roll) presents some technical and logistical challenges for which I will require the knowledge, advice and assistance from others. Peter Svensen—artist, owner of Amsterdam photo lab Aap-lab, and expert in analogue colour printing techniques—can order a roll of photographic paper for me and can offer technical advice. As I am using the darkroom located at the Willem de Kooning Academy (WdKA) I will require the assistance and co-operation of the Image and Sound Station Instructors, namely Menno Boer and Jeroen de Wijs, for facilities maintenance and other technical advice.

The incorporation of screen-based work or installation components is unfamiliar territory for me and requires an expansion of my current skillset. For technical assistance I will consult PZI tutor and WdKA Interaction Station instructor Javier Lloret.

Perhaps most importantly, the feedback from peers, fellow students and PZI tutors will be invaluable in steering me in the “right” direction. External output is crucial as I often find it difficult to take a step back from my work and look at it objectively; it’s all too easy to get lost in the fog.

[4. Why do you want to make it?]

My wanderlust is not something I chose; and is probably a combination of nature and nurture. I recall that during my teenage years I was so eager to travel and explore the world, to experience and take in that which falls outside of my own limited horizons. I sensed even then that travel could offer me an outside perspective on my own life; a *truer* education that would also satisfy my curiosity of this world, this universe, this life. My interest in journey is informed by my own experiences of travel but also an awareness of how my identity is forged through the journeys of migration undertaken by members of my immediate family, as well as my own migration to a place from which “I am not from”.

When situated “elsewhere” I am reminded that I am a foreigner, an “other”. However, when I travel, this otherness tends to lead to a sense of wonder (as opposed to ostracisation) and directs my attention inward. This contemplative state of being creates the conditions in which I often feel compelled to take photographs. There are moments of wonder, contemplation, loneliness that come from independent travel, independent migration; and I seek to capture those feelings through the work I create. There is a kind of “magic” or oneiric quality to such moments that I want to translate into my work. The art that moves me most is also work that speaks to such “magic”: that which lies

beyond or in-between. I believe this is the deep-seated core of my motivation to make *art*. Like Japanese artist Yushitori Muzitani I want my work to “[vacillate] between the oneiric and the pictorial...between nature and the fantastic” (Diaz, 2019); I want to take my audience elsewhere.

1. I refer to Jai McKenzie’s definition of photomedia as described in her book *Light and Photomedia*: “The photographic devices that fall under the term photomedia are as broad as the etymological scope of the words photographic and media. Essentially I consider all devices that use light and media as photomedia including photography, cinema, video, television, mobile phones, computers and photocopyers” (McKenzie, 2014, p.1). By this definition the camera obscura and cyanotype also fall under the umbrella of photomedia.

8. References.

Cotton, C. (2018) *The photograph as contemporary art*. 3rd. rev. ed., Repr edn. London: Thames and Hudson.

McKenzie, J. (2014) *Light and photomedia: a new history and future of the photographic image*. London: I.B. Taurus.

Villaba Diaz, David. (2019). *Yoshinori Mizutani: Technology, PAINTING, and SENSIBILITY*. [online] Meero.com. Available at: <https://www.meero.com/en/photography/inspire/443/Yoshinori-Mizutani-Technology-Painting-And-Sensibility> [Accessed 5 Mar. 2019].

Zylinska, J. (2017) *Nonhuman photography*. Cambridge (Ma): MIT.

Still to do.

2. How do you plan to make it?

3. What is your timetable?

Rest of 2019

- Testing phase in the darkroom for large scale work.
- Experimenting with more moving image work. Use the Eye project as an opportunity to develop these ideas further.
- Learning how to make a simple rotating motor and experiment with 3d printing in order to facilitate the mechanical aspects of installation work or for carrying out darkroom interventions at the printing stage.

PRINTS: Producing a combination of unique prints in the darkroom as well as editioned digital reproductions of images. Undertaking at least one journey to take more photographs. [again, there can be an interesting relation between the dark room work and the journey]

MOVING IMAGES: Producing short moving clips on a loop – to be displayed on screens alongside the prints or in a separate darkened space. [what does this bring to the work, what would the viewer experience, do you think?]

INSTALLATION COMPONENT: ? The least certain aspect as to which form this will take. I feel that my work will always be a response to the space in which it is shown. Should I follow the route of an immersive moving image piece or light installation I expect it will be separated (in space) from the other work.

Should it be a light installation I expect I will incorporate various light altering materials and surfaces e.g. plastic film, mirrors, lenses, water, etc. moving in some way through mechanical means. [Again. why does it make sense for you to do this?]